# Warfield In Belasco Premiere---"Watch Your Step" At National

Tuesday Opening of Belasco Production Gives Clear Field to "Watch Your Step" and "Julius Caesar."

HROUGH the presentation of "Van Der Decken," the new play by David Belasco, written for David Warfield, on Tuesday instead of Monday night for the first time, first nighters are relieved of what otherwise might have been a distressing problem. For had this new play opened on Monday night, with "Watch Your Step," with Mrs. Vernon Castle and Frank Tinney, at the National, the theater claiming the attention of the musical comedy clientele, and "Julius Caesar" at Poli's rightfully demanding the attention of any persons interested either in the local stock company or Shakespearean drama, or both, a selection of any one in preference to the other would have meant a sac-The choice now, however, is nar-

rowed down to two, making it easier for every one concerned.

In the fifteen years of his association with David Belasco, David Warfield has given comparatively few creations, but what he has given are deathless. Better a few perfect creations well loved and cherished, than a yearly offering which passes into nothingness. His first role under the direction of Belasco was Simon Levi, in "The Auctioneer." 'Then followed "The Music Master." 'A Grand Army Man," and "The Return of Peter Grimm."

Then followed "The Music Master," "A Grand Army Man," and "The Return of Peter Grimm."

That Mr. Warfield will give a highly dramatic and intelligent creation in the play to be presented Tuesday night is assured. It is to be hoped that his role will give full sway to the great human appeal in his work, unclouded by any too great attempt to delve into the unknown. "The Return of Peter Grimm" had this tendency, but Warfield made the whole circumstance of the return sc simple, so matter of fact, that it was robbed of its strangeness. "The Auctioneer" and "The Music Master," however, which were infinitely less deep, are best loved and known by the greatest number of people.

Although little has been told of the play itself, the fact that it has been built on the legend of the Flying Dutchman gives perhaps a faint clew. This legend has been heavily drawn upon for many years, not only in the realm of literature, but of music as well, as a basic idea for a theme.

ATCH YOUR STEP" will be food and drink to the musical comedy flends Mrs. Vernon Castle dances continuously-almost-during the whole evening, until 11 o'clock, and Frink Tinney, equally assiduous, tries his best to break up the entire performance from the time of the rise of the curtain

on the first act until its violent shooting up and down five or six times at the end of the last.

Except for a sort of matinee dance, this is the first time Mrs. Castle has been seen in Washington since the epochal appearance on the stage of the Columbia Theater on F street, in "The Sunshine Girl." Every one wanted to know who she was, and who that terthly slim chen who looked as if he ribly slim chap, who looked as if he might break at any moment, might be. That winter they found out, for the Castle stock went up so high that when they came here for the matinee dance mentioned, neither love, hate, nor mone, could get a seat for the laggard with had not arranged long beforehand, or for the foolish virgin who forgot not only to put her pin money away against their coming, but to draw it out in

Vernon isn't here this time, a fact which is mightly regretted. Bernard Granville, however, and Frank Tinney will help.

R. D. McLean, who plays the part of Brutus at the Poli production of "Julius Caesar" this week, was a co-star of Wil-liam Faversham two seasons ago, when he played the same role in an all-star revival of this Shakespearean drama. The work of Mr. McLean is pleasantly temembered from his association with Charles B. Hanford in a revival of Shakespearean plays given here several years ago. Odette Tyler, the former star, and Mr. McLean's wife, was one of

star, and Mr. alcheau and the company.

Miss Rittenhouse will be seen in the role of Poglia, the wife of Brutus, in the forthcoming production.

"Julius Caesar" was last seen in this city with William Faversham in the role of Marc Anthony and Frank Kee-

### Belasco: David Warfield In "Van Der Decken." A New Belasco Production.

his newest role in David Belasco's latest drama, "Van der Decken," a legendary play of the sea, written expressly for the great actor. It is predicted that this will prove to be the greatest role in Mr. Warfield's entire What this means is easily comprehended when one stops to consider the epoch-making stage creations of Mr. Warfield during the fifteen years of his association with Mr. Belasco, be-ginning with his tender delineation of his famous old Hebrew character of Si-Levi, in "The Auctioneer:" mon Levi. In "The Auctioneer; the rare creative genius he showed in "The Music Master," his portrayal, full of patriotism, in "A Grand Army Man," and his masterly, pathetic, and spiritual creation of Peter Grimm, in "The Return field's newest creation in "Van der Decken." This play, while based upon

ELSIE MEADOWS Goyety EDDIE FOY BEATRICE LORING

TAUST SEXTETTE.

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## National: "Watch Your Step," Musical Comedy With Mrs.

Castle and Frank Tinney. A RS. VERNON CASTLE, Frank Tinney, Bernard Granville, Elizabeth Brice, Charles King. Harry Kelly, Harry Ellis, along with numerous other stage notables, will come to the New National Theater tomorrow night to perform here for the first time Charles Dillingham's highly successful musical comedy, "Watch Your Step." Six months of crowded houses is "Watch our Step" Six months of record in New York; Manhattan audiences laughed themselves hoarse with of Peter Grimm," perhaps the greatest dramatic role ever enacted on the stage.

Much may be expected of Mr. Warfeld's newest creation in "Van der pages. This play, while based upon the old familiar lexend of the "Flying butchman," nevertheless has been elaborated upon by Mr. Belasco, who has used merely the incident of the "Flying butchman," as the nucleus around which to build a strong human drama bearing upon a subject never before made use of on the stage, and which to build a strong human drama bearing upon a subject never before made use of on the stage, and which to build a strong human drama bearing upon a subject never before made use of on the stage, and which to build a strong human drama bearing upon a subject never before made use of on the stage, and which to build a strong human drama bearing upon a subject never before made use of the most possible. The "Watch Your Step" has a stopy—of the so far has triumphed.

National: Fritz Kreisler. In Recital, Thursday.

Ritz Kreisler, violinst, comes to the National Theater on Thursday afternoon at 4:30 in recital under the local mansace ment of Mrs. Kate Wilson-Greene. Perhaps no other violinist of the present we enjoys a greater popularity than the proposale missing for the deal Caesar. Mark kept will say farewell to Washington when he appears in the role of Caus Caesius, the arch conspirator against Caesar. Mr. Kent follows Frank Keen ain this role. The Principal feminine role in "Julius Caesar." is Portia, Brutus wife, and in his place of the most portian. The principal feminine role in "Julius Caesar." is Portia, Brutus wife, and in his place of the most product in the highly sympathetic part Miss Florence Rittlehouse should prove especially pleasing.

RITZ KREISLER, violinst, comes to the wild will be produced will be produced will. "Added will be produced will." And the leading roles in "The Principal feminine role in "Julius Caesar." is protial elaborate and historically sevent by Million Dollar Million Dollar Dollar Dollar Principal to the buttle scenes. An elaborate and historically accurate production has been built for went on record as believing the piece to

BESEKIRSKY

Natrona/

## Drama. "Julius Caesar." With R. D. McLean.

OR the first time in their four years in Washington, the Poli players will brave the exactions of classic drama and will be seen this week in Shakespeare's greatest historical play, "Julius Caesar."

The production of "Julius Caesar" at this time has been made possible through the ability of General Manager Thatcher to secure the services for this one week, of R. D. MacLean, the famous American tragedian, who will be seen in the role of Brutus, his most notable

impersonation.

A. H. Van Buren will make his debut in classic drama in the magnificently impressive role of Marc Antony. Mr. Van Buren is expected to be particularly effective in the famous forum scene where he delivers the oration over the

this master of the violin, compared so often with the inimitable Sarasee.

Der Decken." A New of Production.

N Tuesday evening Mr. David Warfield will make his initial bow at the Belasco Theater in the success here as any artist has ever the suc Theater management will provide a bill of international attractions.

headed by the illustrious dramatic star, Nazimova, in Marion Craig Wentworth's remarkable play in one act. "War Brides," the most talked of and timely of the numerous play propagandas for peace and against war.

peace and against war.

A contrasting laughter and melody program will be added with the Broadway revue hits, George Whiting and Sadie Burt in their new "Songsayings." In third stellar position will be Vascothe foreign sensation, called "The Mad Musician," who, in his strange offering, "After the Ball," plays of his own volition or on challenge any musical instrument ever invented. Others contributing to the cause of mirth will be the Avoy Comedy Four in the sequel to the Avoy Comedy Four in the sequel to "The New Teacher:" the former "Three Twins" favorite, Minnie Allen, "The Little Tornado of Mirth;" De Witt, Burns, and Torrence in "The Awaken-ing of Toya;" Florenz Kolb and Adel-aide Harland in a satire with music, "Evolution. 1820-1929;" Helen and Emil-

FLORENCE REED

stead of Monday afternoon, but there will be matinees every other day dur-

this week's attraction beginning

tomorrow, the new play of New

A complete scenic equipment is

Strand

'A Little Girl In a Big City."

Casino: Traveling Stock.





THEODORE ROBERTS

VORS VERNON CBSTLE

Loews Columbia

interpolation of a number of vaude-ville specialties and many new songs and dances. Elaborate scenery and startling electrical effects there assure

a rich and adequate stage setting. Loew's Columbia: "Mr. Grex of THE Casino Theater announces as Monte Carlos." Films.

66 M R. CREX OF MONTE CARLO," E. Phillips Oppenheim's thrilling novel of York life entitled "A Little Girl

> lionaire in Monte Carlo, and in love.
>
> Three of Europe's greatest diplomats meet apparently by accident in the famous resort, there to plan a new map of the world. England hears of this, and sends one of her skrzwdest men, Lord Huntersley, to prevent, if pos- (Continued on Page Fifteen.)

numbers of the large chorus of twenty- sible the signing of the treaties. The

R.D. MCLEAN

numbers of the large chorus of twentytwo pretty girls, who have been selected for their beauty and talent.

Eighteen of the latest metropolitan hits will be introduced in addition to 
the new dances and ensembles. The 
company numbers forty people and 
among the principals will be found Lew 
Hilton, Jewish comedian; Edith St. 
Clair, leading lady; Elsle Meadows, a 
lively soubrette; Bob Ferns, the blackface artist; Frank Gibson, Adole Raney, 
the United Trio, and Savo.

The plot is of a nonsensical revue 
species. The story of the burlettas give 
the experiences of Hilton and Allen in 
a hotel for "hoboes" and permits the 
interpolation of a number of vaudeville specialties and many new songs.

### saura National: Ten Star Series Concert. Besekirsky, Friedburg and Neissen-Stone.

## This Week's Calendar

BELASCO-David Warfield in new Belasco drama, "Van Der Decken." founded on the legend of the Flying Dutchman. First performance Tuesday hight. Evenings, 8:20. Matinee, Saturday only, 2:15 p. m.

NATIONAL-"Watch Your Step," musical comedy success, with Mrs. Vernon Castle and Frank Tinney. Evenings, 8:15. Matinees, Wednesday and Saturday, 2:15. Thursday, Fritz Kreisler, in recital, at 4:30. Friday, Carl Friedburg, pianist, in concert. Fifth graphic and "mimo-dramatic" of Ten Star Scries, 4:30.

POLI'S-"Julius Caesar," Shakespearean drama, with R. D. McLean. Stock production. Evenings, 8:15. Matinees, daily, beginning Tuesday, 2:30. No matinee Monday.

CASINO-Traveling stock. "A Little Girl in a Big City." Matinees, Tuesday, Thursday and Saturday, 2:15. Evenings, 8:15.

KEITH'S - Vaudeville Alla Nazimova in "War Brides." Evenings, 8:15. Matinees, daily, 2:15. Sunday performances, 3 and 8:15.

GAYETY-Burlesque, "Million Dollar Dolls," featuring Lew Hilton and Lester Allen. Evenings, 8:15. Matinees, daily, 2:15. Sunday performances, 3 and 8.

LOEW'S COLUMBIA-Films. Theodore Roberts in "Mr. Grex of Monte Carlo," first three days of week. Marguerite Clark in Mark Twain's "Prince and the Pauper," last four days of week. Performances from 10:30 a. m. until 11 p. m. daily.

## Twinkling Stars And Satellites

Behold Frank Tinney-How He Broke a Proverb, Toiled and Spun and Rose!

RANK TINNEY, who belongs to the same race as Al Joison, and is in total eclipse at night and on certain afternoons in the week, is one of the strugglers who actually get to the top of the ladder of success on the stage, sometimes.

"Mediocre Frank, or I Toiled and Spun," might be the name of his blography, since during six years of honest work he built the foundations for his present success. He did as many things at first for his living as does the oldest of a family of fifteen.

things at first for his living as does the oldest of a family of fifteen.

The first signs of him were when he was "with" an organization known as the Great Barlow Minstrels. Being "with" the G. B. M.'s, meant that he spent the day leading the band, playing a principle comedian in the first part, dancing in a big dancing act, doing his specialty which he does now, working in an audience, and doing the buying for the car which was the home of the organization on their trovels. For this Mr. Tinney's stipdend was \$13 a week. Outside of those duties Frank didn't have enything else to do. But relief was in sight.

While the show was playing Little Rock, Ark. Martin Beck, of the Great Orpheum of Vaudeville Theaters, saw Tinney work, and became so impressed he immediately offered him a thirty-week contract at \$12. Mr. Tinney did not know whether this was for one week or for thirty, thinking he was going to get his money at the end of his contract. He opened up in the Majestic Theater in Chicago, and was very much surprised to be given \$150 on Saturday night. He was a tremendous hit, however, and one of the rules of the Orpheum Circuit was broken when he was held over in this theater for three weeks.

hit, however, and one of the rules of the Orpheum Circuit was broken when he was held over in this theater for three weeks.

Mr. Tinney laughingly tells the story of opening in New York city at the Brenx Theater. His initial appearance was in the great metropolis, where he followed the twenty-minute reel showing pletures of the late King Edward VII's funeral. This opening was so unsuccessful that the management wanted to cancel his time, but he was given another chance at the Fifth Avenue Theater, where he repeated his tremendous Chicago success, staying for three weeks at that house.

Mr. Tinney was engaged for some of the most important productions in New York city, immediately following which he was engaged by the Hippodromo management in London to play at their house, where his unique style of humor, heretofore unknown in Great Britain or on the Continent, gave him unprecedented publicity, and his sayings were the rage in London.

His opening here this week under the management of Charles Dillingham as co-star with Mrs. Vernon Castle in "Vatch Your Sten" is looked forward to with great interest by all his admirgers of this city.

David Warfield Speaks of

David Warfield Speaks of Men and Women and

Tears at the Theater. HEN E. S. Willard played "The Man Who Was," and on one or two other occasions, for instance, David War-performance of "The Music Master" tears by a sort agreement were unnoticed by the audi-

But though ignored out in front, they are not unnoticed from the stage. Just

and "What Every Woman Knows." It was in "The Little Minister" that Miss Adams made her debut as a star in this and Neissen-Stone.

RARE opportunity to hear three artists of distinctive merit on large and entered upon a career that has been made delightfully pleasant by countless admirers all over the country. The presentation of the play seems to artists of distinctive merit on have been decidedly opportune for it a single program will be pre-sented to music lovers of Wash-when the fifth concert of T. Smith's "Ten Star Series" is Fork life entitled "A Little Girl In a Big City." This play is instinctly constructive, telling in a dramatic manner of the dangers which beset the path of the young and inexperienced path of the young and inexperienced country girl who is bereft of the protection of home life, and thrown upon her own resources in the big city.

Notwithstanding the constructive element, however, a contrast is afforded in this drama by the introduction of in this drama by the introduction of an impetuous young American milling the constructive of the protection of an impetuous young American milling to the fact that to many access is due to the fact that to many of the present-day following of the actives the comedy is virtually a new play, they never having had the opportunity of seeing it. In the comedy the actress will be seen in her original role of Lady Babbie, the young woman who will make the afternoon one of the winter season. Mine Neissen-Stone, who had such such under the fifth concert of T. Arthur Smith's "Ten Star Series" is success is due to the fact that to many of the present-day following of the actress the comedy is virtually a new play, they never having had the opportunity of seeing it. In the comedy the actress will be seen in her original role of Lady Babbie, the young among the sain will make the afternoon one of the winter season. Mine Neissen-Stone, who had such such such that the manner of the comedy is virtually a new play, they never having had the opportunity of seeing it. In the comedy the actress will be seen in her original role of the winter season. Mine Neissen-Stone, who had such such the play of the present-day following of the actress is due to the fact that to many of the proving the success is due to the fact that to many of the proving the success is due to the fact that to many of the proving the success is due to the fact that to many of the proving the success is due to the fact that to many of the proving the success is due to the fact that to many of the proving the success is due to t enamoured with her. "The Little Min-ister" will be the bill on Monday, Wed-nesday and Saturday nights and at the Wednesday and Saturday matinees.
"What Every Woman Knows" will bring Miss Adams back in one of the best roles that she has ever had, Maggie Wylie, the little woman who tried so successfully to make a great man of her boor of a husband. This comedy is without doubt the strongest, dramatically, that has come from the pen of the clever Barrie. It will be given en Tuesday, Thursday and Friday nights. A number of prominent players are in the supporting company.

The engagement of the Boston Grand Opera Company, combined with the Pavlowa Ballet Russe, has been definitely settled upon and Washington music lovers will have an opportunity to hear and see the combined companies Theorember 16, 17, 18, at the Belasco Theoremses

For the first time the United States. Canada and Central America are to have adequate presentations of two art-forms of a novel character: "M'mo-choreo-

These works are neither exclusively grand operas (as we know them) nor yet exclusively Russian ballets (as Mile. Pavlowa has introduced them). They are a combination of each, put together in a symmetrical whole, fusing instru-mental and yocal music, dancing, drama. and painting Besides the productions on which these

distinguished masters of scenic art-Bakst, Urban and Sime-are now en-gaged. Mr. Rabinoff has secured from the Boston Opera House its entire physical property, consisting of forty-seven grand opera productions (settings, costumes, properties, et cetera) and in-cluding the masterpieces of MM. Urban and Strope.

This insures for the first time to cities outside New York. Boston. Philadelph a and Chicago, scenic productions designed and executed for great opera houses, in place of the smaller and less elaborate ones previously offered by all other traveling opera companies.

Turning from the tragic to the highly amusing, the Poli Players will foller "Julius Caesar" with a most engaging (Continued on Page Fifteen.)